

ALL WOMEN SUITED

Variety a Feature of the Evening Gowns.

GORGEOUS EFFECTS SEEN

Flowing Lines Added to the Slender Silhouette.

The Spectacular Consistent in the Season's Evening Frocks—Provision Also Made for the Women of Conservative Taste—Embroideries and Lace Decked With Gold, Silver and Beads—Heavier Materials Used Along With Much Chiffon—Beauty of the Brocade—The Dutch Neck a Boon to Women of Moderate Income—Colors.

The woman who cannot look well in an evening gown this season is a hopeless proposition, for the designers have offered an amazing latitude of line and period. To be sure, there is still the slender silhouette. The feminine insistence upon that point gave a slight check



YELLOW CHIFFON AND SATIN.

to the autumn movement toward full skirts and materials of more body; but this insistence has brought about a happy state of affairs.

The dressmakers, while making the concession demanded, still cling to their own passion for flowing lines.



ROSE AND SILVER.

As a result we have drapery without clumsiness and a type of clinging slender silhouette devoid of the exaggerated directoire skirt's failings. A certain straightness of line is left, but we have in a majority of the models more suggestion of gracious waist curves, and the moyen



MOUSSELINE AND LACE.

idea has in the main been robbed of its most spectacular features. A woman pronouncing in the opera house foyer and studying the toilettes summed the situation up very well.

"Of course you can be spectacular,"



EVENING COATS OF WHITE SATIN AND TULLE, OF BROCADE, OF WATERED SILK, AND A CAPE OF BROWN CHIFFON AND FUR.

she said, "but you do not have to be spectacular in order to be modish. This is a blessed season when you can dress like a gentlewoman of conservative tastes and yet be unmistakably abreast of the modes."

The spectacular is, as she admitted, in evidence often in combination with sumptuous elegance or exquisite taste. Wonderful brocades and a pronounced vogue for crystal and metallic effects make some of the evening frocks very gorgeous indeed, but the gorgeousness is in the better models of so beautiful and harmonious a character that no



BROCADE AND GOLD LACE.

fault can be found with it, though personal taste may be for simpler effects.

At the opera on a recent evening a slender, tall brunette wore a princess frock of exquisite silver and palest pink brocade draped up at the side to show a petticoat of fine silver lace over pink chiffon. The bodice was almost entirely of the silver lace, reembroidered in pink, with a little fine old Hamilton for relief, and a huge rose of deep vivid red was posed on the corsage front. Gorgeous? Yes; and yet it could not be thought of as gorgeous, rather as lovely.

Even gold lace, gold embroidery, gold brocades more royal than silver, are toned into harmonious softness, though

plentifully used. Take for example the Louis XIII. model of the sketch. There the frock material was a one tone broché crepe in a soft rose color.

The skirt hung full, in long unbroken lines, but showed in front a full length panel or tablier of gold lace, whose design



PINK CHIFFON AND BLACK VELVET.

was reinforced in part by embroidery in rose shades. The bodice, closely swathed and revealing all the lines of the figure, fastened in front with three tabs between which appeared embroidered gold lace like that of the skirt, and the crepe was embroidered lightly with gold on the bodice front and sleeves. A frock of a certain severity but picturesque and superb because of its materials and coloring.

Such instances might be multiplied, and even where the materials are chiffon, net, etc., intricate and elaborate embroidery in bugles, crystal beads and jewels often give the models an air that would be barbaric were the embroideries less harmonious. Genuine Byzantine effects are sometimes achieved in jewel embroideries, some superb bit of color in a mock jewel being used as the centres for marvellous embroidery in metallic threads, silks, bugles or what the designer chooses; and among the ready made trimmings there are sum-

ming embroideries of similar character.

Often one of these ready made motifs or bands can be so used that it will give almost as handsome an effect as the embroidery worked directly upon the frock material, and for that matter, unless you have an embroiderer of unusual merit, you are not likely to obtain by ordering designs and work as admirable as those displayed in some of the expensive trimmings. The latter are designed by high class artists and often executed almost entirely by hand, and of course their prices are high, but the price of corresponding work executed to order would be much more appalling.

Clever dressmakers when unable to find trimmings of the handsome embroidery type to harmonize with dress materials of some difficult shade buy elaborate band or motif trimming in all gold, gold and silver, metal and black, metal and white or metal and some color which consorts amicably with the frock, and then work in the gown color in bold stitch and heavy silk. This is easy and rapid work and a very little of such stitchery often brings a trimming into absolute harmony with a material and gives a frock an air of elegance quite out of proportion to the amount of time and labor expended on it.

The Byzantine effects already mentioned are frequently worked out in single motifs. That is, there may be but one superb bit of embroidery of this character posed on the bust or at the girdle, or there may be one in front and one at the back on the corsage, or the motif on the bust may be repeated at some point in the skirt, usually with the suggestion of holding some drapery.

Rhinestones and crystal embroidery is used lavishly, and especially handsome evening gowns are fashioned in white materials with this gleaming embroidery. Pearls too are favorites, usually in combination with gold, but all colors are represented in the glittering bugles and beads and jewels. Some particularly good color schemes are obtained by the use of gray pearls, and there is of course much jet.

Rich though supple brocades, failles and moirés are all represented among the evening gowns, and some wonderful color schemes are to be found among these heavier materials. Heavier, we say, mind you, not heavy; for though the up to date moiré and faille are certainly heavier than chiffon and gauze, not by any stretch of the imagination could they be called heavy.

A very light weight soft moiré in delicate coloring and two tone changeable effect gives us some charming color harmonies and has delightful possibilities in connection with models of the Louis XV. and Louis XVI. periods; but when all is said and done it is the sheer, filmy material that plays the chief part in the making of modish evening frocks this

season. It may be combined with satin or some one of the lovely crepe stuffs, but chiffon, mousseline de soie, tulle and the various gauzy weaves are the beloved of the designers and dressmakers, though these same designers and dressmakers do experiment more or less with the heavier silks, with velvet and even with the beautiful silk plush.

The tremendous vogue of chiffon and its kindred materials is due of course to the fact of drapery. Since the dressmakers will have drapery, and the women will keep the clinging lines, it is necessary to fashion the draperies of materials that will not bulk largely; and so from the most intricate of draperies in a Callot model to the simplest of veiling tunics flowing folds are chiefly in the semi-transparent fabrics.

The host of crepe weaves and the very soft satins drape beautifully and are less perishable than the flimsier stuffs, so they are greatly used for evening wear, and the woman who has few evening frocks and must give those few very hard wear will do well to turn her back upon the fascinating sheer materials and content herself with a more substantial fabric. A compromise is effected by making the skirt entirely of the crepe or satin and the bodice chiefly of embroidered chiffon or net or lace drapery. Chiffon of this type is perhaps the most satisfactory choice for a general utility evening or dinner frock.

Many women who are not, like Mrs. Boffin, "high flyers at fashion," and yet in a modest way attempt the difficult feat of dressing modishly, find the Dutch neck mode a helpful thing. If you can have only one very smart dressy frock it is difficult to decide whether that one shall be a high-necked affair, suitable for wear at formal afternoon functions, at dinners not too formal, at the theatre, etc., or shall be a décolleté frock adapted to formal dinner and evening wear, but out of place elsewhere for the type of woman of whom we are talking. Naturally the vote usually goes for the high-necked frock.

It answers more purposes. The ordinary woman goes to a dozen teas, theatres, restaurants, etc., where she goes to one regular evening function, so she puts her money into the high-necked frock and gets up something inexpensive for evening. Perhaps she contrives that combination, a décolleté frock with adjustable transparent guimpe that may be added when needed, but such an arrangement is rarely very successful.

In the old days of bodice and skirt, before the one piece idea ran riot, she sometimes had a skirt and two bodices, but that was almost as expensive as two frocks. Now that the bodice and skirt idea is once more making itself felt, this arrangement is again possible, though a majority of the new girdled models are as a matter of fact made with bodice and skirt permanently attached to each other.

But all of these shifts and subterfuges are avoided by the woman who can wear a Dutch neck frock and look well in it. Fashion has sanctioned this cut for day proper for restaurant dinner and theatre; and while it is of course not the smart thing for full evening dress the free throat and slightly low cut do give a certain festive air and make such a frock look far less out of place in an evening company where décolletage is the rule than any high-necked frock, however handsome.

So the Dutch neck is a benefactor in its way, though it is by no means becoming to a majority of womankind and few can attempt it save after a conscientious course of neck bleaching and massage.

In this season of modish black an excessively chic black frock whose skirt at least is of serviceable material and whose bodice is more or less sheer, heightened by jet or jet and gold, relieved by a touch of creamy lace near the face and made with a Dutch neck, is perhaps the most useful and practical thing the economical woman can have in her wardrobe, and that fact seems to have been appreciated. Other dark tones are used in the same way and the lighter colors are made up in similar fashion, though of course they will not stand hard wear, as will black.

A beautiful golden shade, the genuine gold color, is a favorite for evening wear and may be used for daytime functions if appropriately made, and some of the exquisite greenish blues of the Adriatic, Mediterranean and Atlantic types, while dark enough to be practical for day use, are modish night colors as well.

The same may be said for some of the green, rose, gray and violet shades; and the woman who does not always ride in her carriage will do well to select one of these medium tones for her general utility evening frock if she cannot wear black.

But for the woman who need not plan so shrewdly, who can have at least one smart décolleté evening gown if not a dozen, and need not make that one too serviceable, there are ravishing colors, materials and models from which to choose.

A satin or crepe under robe with some sort of veiling drapery in chiffon or net or lace is possibly the scheme most often repeated in the French models, and while some of the overdraperies are, as we have said, very complicated, others are simple enough. The model in yellow satin and chiffon shown in the sketch is of a picturesque and chic simplicity and offers few difficult problems to a maker.

The surplus type of bodice drapery with V shape décolletage, which may or may not be partly filled in, according to its depth, is modish and easily handled, and now that the girl is once more accepted a bodice of this sort is particularly simple of arrangement. Such an effect often partakes of the fish character and may be altogether of tulle or lace or chiffon or of the frock material merely bordered by lace or tulle.

Often a fish drapery is formed entirely of fine lace and draped more freely and softly than that of the yellow model referred to, the lace falling over the short sleeve to form a sort of outer sleeve, as in another of the models reproduced on this page. This lace drapery is almost invariably becoming and easily handled.

A favored idea this season is the use of wide soft satin ribbon draped softly from shoulders to bust, or when a girl is not used drawn around the bust or from the waist line up to the point on the bust and in each case veiled by the lace. The effect is charming, and the same idea is carried out where chiffon is used instead of lace.

A color combination which has been considered more or less insipid in popular for this purpose. A frock of white satin veiled entirely by white chiffon or mousseline has a girlish and veiled ribbon drapery in a delicate shade of light blue which shows softly through the bodice drapery of creamy lace or chiffon, and two large

pink roses are thrust into the girlish. White, light blue and pink—it sounds very ingenuous, but it is charming, and by no means left to the girlish wearer.

Where a more sophisticated color scheme is desired the thing is easily arranged. You find the beautiful artificial roses for such use, in exquisite mauves and blues and yellows and gold and silver. Nature may be ignored. The one necessary thing is to obtain a harmonious color scheme.

Silver and gold lace veiled in chiffon or tulle is introduced upon many of the best models, and while we are upon the subject of veiling, the scarf draperies of satin which gather in many of the modish skirts below the knees under a veiling tunic drapery must not go unnoted. This idea is carried to ridiculous extremes in some cases, but reasonably developed it gives some excellent effects.

The chiffon model of the sketch, to which we have already referred, has its softly full overskirt caught up at knee height and falling straight and limp below in a lace flounce to match the lace fish drapery. A band of ribbon like that of the corsage encircles the underskirt, veiled by the outer chiffon.

Fur, usually in narrow bands, appears upon a large number of the new evening frocks, sometimes trimming both skirt and bodice, or, again, showing only upon the bodice. It is especially effective in dark fur with chiffon net or lace, and some of the loveliest models we have seen have narrow lines of skunk associated with pink chiffon and silver lace, or yellow chiffon and gold lace.

An odd and fetching little French model, of which we give a picture to-day, had a foundation of pink satin, with the lower part of the skirt, reaching to a point above the knees, of black velvet. A tunic of pink chiffon fell simply and with almost no fulness to meet this velvet, the line of demarcation between the pink satin foundation and black velvet being hidden by a band of black velvet ribbon encircling the bottom of the tunic above a hem.

The dark note on the simple draped bodice was supplied by lines of skunk bordering the wide armholes, instead of by black velvet, but there was a little knot of black velvet at the point of the V shape décolletage.

Tunics entirely of gold or silver net and lace embroidered in color, or of net matching the frock and richly embroidered in gold and silver are features of some of the more gorgeous models.

And the evening coats—but there is neither time nor space to do justice to them now. The sketches will give some idea of the variety and beauty of the models, but for real appreciation you must see the exquisite colorings and materials and lines.

Some of the draped crepes, satins, chiffons, broadcloths and velvets are indescribably graceful and elegant; and such superb cloaks as the broché in green and gold, with huge collar, cuffs and border of seal, are enough to make any woman covetous. Fur plays an important rôle in the realm of the evening coat being used on everything from chiffon to plush, and it adds a note of surpassing luxury to the season's models.

A Buddha of Ill Luck.

From the London Chronicle.

An example of the malevolent influences of an inanimate object upon the fortunes of its possessors similar to the Hope diamond is recorded by Lady Dorothy Nevill in her "Reminiscences." From the day a miniature Buddha from Burma of charming workmanship entered her house everything went amiss. The installation in the drawing room was followed by a perfect avalanche of catastrophes.

Within a week a non failed in business. Household pets came to tragic ends. A favorite pony was suddenly paralyzed—and this on the very eve of an election in which it was to assist by conveying Conservative voters to the poll—from which it is to be inferred that the Buddha was not favorable to the Tory party. A few days later a neighboring chimney, crashed down upon a wire of Lady Dorothy's house, doing much damage. Shortly afterwards the Buddha was sent on to the India Museum, where after some minor disturbances it settled quietly down and has since remained.

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